

THE
STREET



La Souris Blanche
(The White Mouse)

Written by Christine Croyden
Translated by Véronique Duché

18-20 Feb
2026



ReAction Theatre

La Souris Blanche (The White Mouse)

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CANBERRA PREMIERE SEASON AT THE STREET THEATRE
18 – 20 February 2026
NGUNNAWAL AND NGAMBRI COUNTRY

*The people we least anticipate can sometimes
achieve the unimaginable!*

*Les personnes que l'on attend le moins peuvent
parfois accomplir l'inimaginable!*

CAST

Ioanna Gagani
Nancy Wake

Natalia Nour
Young Nancy

Jo Malta
Carer; Sabine

Damien Kenny
Henri Fiocca; Tardivat;
Resistance Fighter in
the Bar; John;
SOE Training Officer

Luca Romani
Denden; Gestapo
Officer in Car; Nazi

CREATIVE TEAM

Playwright
Christine Croyden

Translator
Véronique Duché

Director
Louise Howlett

Set, Lighting and
Project design and
Aron Murray

Composition and
Sound Design
Kirri Buchler

Costumes
Curated by the Director,
with support from Babirra
Theatre Company,
Melbourne

PRODUCTION TEAM

Stage Management
Louise Howlett

Technical Operator
Emma Burrows

Publicity
Su Hodge

Technical Manager
Neil Simpson

Production
Photography
Darren Gill

Production Support
Bronwyn Dunston
(Auspicious Arts Projects)

SYNOPSIS

Step back to 1944, when the world of Nancy Wake was forever changed in occupied France. From espionage to sabotage, her role in the French Resistance became legendary.

“The White Mouse” is an unmissable new production that follows Nancy Wake’s remarkable journey from her humble beginnings in New Zealand to becoming a formidable figure in the French Resistance during World War II. With wit, audacity, and an unbreakable spirit, Wake evaded capture while leading dangerous missions that earned her the title of the Gestapo’s most wanted woman.



DIRECTOR'S NOTE

During the war, Nancy Wake spent much of her life in the shadows - ever ready for action alongside the men she fought with, yet remaining elusive to the Nazis she opposed. That same elusiveness followed her home to Australia, where her extraordinary achievements went unrecognised for decades, and it was only many years later that her remarkable contributions were formally honoured for their role in the French Resistance.

What drew me most to this play was Nancy herself: her courage, her complexity, and her ability to be comfortable with being uncomfortable. Her story is extraordinary, and the play seeks to capture both the breadth and intimacy of her life.

Presenting the work in French with these talented actors allows the language itself to become a vital part of how we experience her life. It has been incredible to watch them navigate the subtleties of dialogue and expression, lifting each moment carefully off the page. Touring interstate is a milestone for the company, and The Street Theatre's openness to a French-language production has been exceptionally supportive. Sharing this work with a new audience, in a city connected to Nancy's own history through the Australian War Memorial and her portrait in the National Portrait Gallery, is especially meaningful.

At this moment, the play feels prescient. Nancy's story reminds us why theatre matters: it confronts questions of courage, resistance, and moral choice that are as urgent today as they were in her time. I am grateful to share it with audiences now.

Louise Howlett

WITH THANKS TO

Caroline Stacey OAM, Dean Ellis, Neil Simpson, Su Hodge, and the team at The Street Theatre for helping bring this project to life. Caitlin Dullard, Dora Abraham, and the entire La Mama team for championing its first season in 2024. Camille McIntyre (Telopea Park School, Lycée franco-australien), Bronwyn Dunston (Auspicious Arts Projects), Bob Howlett, Fotis Sachinidis, Terry Banfield and Keren (Babirra Theatre Co) for their generous contributions and encouragement.

We are especially grateful to the Cybec Foundation for their commitment to the arts and to this project, and to our Creative Australia AusArts donors, listed below, whose support has made this Canberra tour possible.

| | | |
|----------------|-----------------|--------------------------------|
| Gary Moynihan | Susanna Mason | Adam May |
| James Wallman | Simon Bowland | Susanne Gottstein |
| Mark Andrew | Serge Thomann | Brendon Gray |
| Alice Garner | Susan Jones | Orla O'Neill |
| Helen Adams | Sian Cartwright | Ahila Jegerajan |
| James Fischer | Veronique Duche | Hervé et Marie-Madeleine Autin |
| Yvonne Virsik | Jenny Gillan | Benjamin French |
| Christine Ford | Belinda Kirwan | Dora Abraham |
| Brendon Gray | Elaine Lewis | Damien Kenny + 11 anonymous |

SONG CREDITS

BALLAD OF THE SOLDIER'S WIFE Music by Kurt Weill. Lyrics by Bertolt Brecht. Presented under license by European American Music. Distributors Company, agent for the Kurt Weill Foundation for Music, Inc. and the Brecht heirs.

LILY MARLENE Written by: David/Leip/Schultze, Apollo-Verlag Paul Lincke GmbH, Administered by: Universal Music Publishing Pty Ltd

FALLING IN LOVE AGAIN by HOLLANDER/LIEBMANN/LERNER (WISE MUSIC PTY LTD)

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES by Ron GOODWIN





CHRISTINE CROYDEN

PLAYWRIGHT

Christine Croyden is a Melbourne-based playwright, lyricist, and novelist whose work centres on character-driven storytelling. Her plays are published by Australian Plays Transform. She has been the recipient of a Copyright Agency Ltd (CAL) Scholarship and was selected for the inaugural Stage and Screen Residency at Varuna with Katherine Thomson. Her development work has included mentorships in Paris and London, and a six-month playwriting residency at the Cartoucherie (Théâtre de l'Épée de Bois) in Paris.

Croyden is the author of the young adult novels *The Painted Portal* and *The Memory Thief*, as well as numerous short stories and articles. Her play *JOY*, inspired by Australian artist Joy Hester, was produced at Heide Gallery in 2021 and subsequently in Geelong and at TheatreWorks, Melbourne. Her play *UNDERGROUND*, inspired by the life of Nancy Wake, premiered at Gasworks Arts Park in 2019 and toured Melbourne venues before being produced by *Skin of Our Teeth* Theatre in Geelong in 2024. Translated into French by Véronique Duché, this production is the second staging of the work, following its French-language premiere at La Mama as part of the Festival of Mother Tongues.

Christine also runs writing workshops in libraries and schools and is currently developing *HENRY* (2025), a new play about Australian writer Henry Handel Richardson. She will undertake a further playwriting residency in France in 2026. www.christinecroyden.com



VÉRONIQUE DUCHÉ

TRANSLATOR

Currently holding the Chair of French Studies at the University of Melbourne, Véronique Duché is dedicated to introducing French-speaking audiences to the new voices of Australian theatre.



LOUISE HOWLETT

PRODUCER AND DIRECTOR

Louise Howlett is a director, producer, and theatre-maker based in Naarm/Melbourne, and the Artistic Director of ReAction Theatre. Founded in 2011, the company creates interdisciplinary work that blends language, design, and live experience, ranging from immersive multimedia projects to pared-back, body- and voice-led storytelling. Its work is shaped by collaboration, multilingual exchange, and a curiosity about how theatre can spark shared reflection and dialogue.

Louise's most recent project, *Secret of the Raft*, explores the intersection of text, visual design, and audience participation. The work has been presented internationally, including World Stage Design 2025, Scenofest (UAE), Communicating the Arts (Singapore), and the Prague Quadrennial. It was also selected for Creative Australia's Createch: Digital Enterprise Program and developed with support from Arena Theatre Company, Cardinia Cultural Centre, RMIT University, Creative Victoria, and MATCHLab. Other works include *TOBY* and *La Souris Blanche* (in French), both sold-out seasons at La Mama; *At the Water's Edge* at the St Kilda Palais; and *Appropriate Kissing for All Occasions* at Melbourne Fringe.

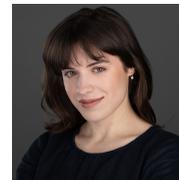
She has received the Odyssee Residency in France, funded by the French Ministry of Culture, and was nominated for a French-Australian Excellence Award by Le Courier Australien. Alongside her creative practice, Louise has led research into digital storytelling and performance design at RMIT University and continues to develop projects and partnerships across Australia and internationally. www.reactiontheatre.com.au



IOANNA GAGANI

NANCY WAKE

Ioanna Gagani was born in Greece and obtained a Diploma of Acting from the National Theatre of Greece and a Master's in Theatre Studies at the Sorbonne University (Paris III) in Paris. Since moving to Australia in 2017, Ioanna has participated in five productions of the Creative Drama and Arts group of the Greek Community of Melbourne and several Australian community and independent theatre productions. Ioanna has also participated in several short films.



NATALIA NOUR

YOUNG NANCY

Natalia Nour (she/her) is a Moldovan/French/Australian actor. A graduate of The Victorian College of the Arts (VCA), she is a two-time recipient of the Portland House Bursary for Excellence and a recipient of the Patricia Kennedy Award, presented to students ranked highest based on artistic performance. While studying at VCA, Natalia undertook on-set experience on *A24/Causeway's Bring Her Back* (feature film). This year, Natalia will tour the role of Nancy Wake to Canberra at the Street Theatre, following a previous sold-out Melbourne season, and can be heard discussing the role on ABC Radio National's *The Arts Hour*. Her Melbourne independent theatre credits include Nancy in ReAction Theatre's *White Mouse* at La Mama and Patricia in Short Straw Theatre Company's *Salad Day* at Melbourne Fringe. Her screen work includes lead and supporting roles in numerous short films, including *I Dreamt I Was a Butterfly* (dir. Alekh Chapman), and *Dreaming in Daylight* (dir. Christos Katra). At VCA, she played Adine in *La Dispute* (dir. Keith Brockett), Natasha in a staged reading of *Three Sisters* (dir. Laurence Strangio), multiple characters in *Attempts on Her Life* (dir. Leticia Cáceres), and Anise in *Watch on the Rhine* (dir. Alice Qin). Born in Moldova, she fled to France as a child after the Moldovan-Russian war and now speaks English, Romanian, and French. With a Master of Engineering from France, she made the logical next move: becoming an actor in Australia. Having moved through cultures and languages, Natalia brings a rare nuance to every story she tells.



JO MALTA

CARER, SABINE

Jo is a Southern European actress who is fascinated by foreign languages. She graduated from La Bobina—Escola d'interpretació in Barcelona, Spain, in 2020 and, since then, she has been involved in multiple plays and short movies in Europe, NZ and Australia, where she currently lives. She speaks six languages fluently (Portuguese, Spanish, French, English, Italian and Catalan) and has acted in almost all of those languages! She has directed three multilingual/linguistically diverse plays in Europe and NZ and is looking forward to promoting multilingualism through art here in Australia.



DAMIEN KENNY

HENRI FIOCCA, TARDIVAT, RESISTANCE FIGHTER IN THE BAR, JOHN, SOE TRAINING OFFICER

Damien studied at the National Theatre Drama School. He has worked extensively with the Melbourne French Theatre Company (MFT), debuting in Dr Knock (1993) and recently appearing in Flagrant Delire (2023). His diverse repertoire includes works by Sartre, Zeller, and Schmitt. Damien also performs regularly with ReAction Theatre and honed his French skills as an exchange student in France.



LUCA ROMANI

DENDEN, GESTAPO OFFICER, NAZI

Luca Romani graduated from the Italian National Academy of Drama "Silvio d'Amico". In 2012, Luca moved to Melbourne and took a break from acting to learn English and settle into his new country. Since then, he has been training in martial arts and African drumming, and he became an Australian citizen and a proud father. Luca has recently resumed acting full-time and is currently taking on theatre work, film and TV productions. In 2021, Luca founded Roman Flowers Theatre Company to cultivate a healthy community through the transformative power of the performing arts.

ARON MURRAY

SET, LIGHTING AND PROJECTION DESIGN

Aron is a lighting and video designer passionate about creating immersive live performance designs. He received his formal performing arts training from the National Institute of Dramatic Art (NIDA). Aron holds a Master of Fine Arts in Design for Performance and a Bachelor of Fine Arts in Technical Theatre and Stage Management. Aron enjoys the unique creative opportunities offered in independent theatre and, in the past, has worked on productions including Halftime the Musical (The Hayes, 2021), This Genuine Moment (La Mama, 2021), Bad Machine (Casula Powerhouse, 2022), In The Club (Theatre Works, 2023), and Arlington (Seymour Centre, 2024). You can find more of Aron's work at his website aronmurray.com

KIRRI BÜCHLER

SOUND DESIGN

Kirri Büchler lives in Dja Dja Wurrung and is a genre-crossing multi-instrumentalist, specialising in violin and double bass, often found playing traditional music with Vardos or punk with Riot Baby. Her experimental, composition and design work has been a focus of late; recent collaborations include The Mermaids Table for Perth's Blue Box Theatre and Airborne with A Good Catch Circus. Her work blends acoustic, electronic and found sounds, exploring intersections of sound and music, and collaborating across dance, circus, installation, and theatre. She is a Hi-Viz Satellites artist with Chambermade, Punctum and SA Collective. Learn more at noiseis.com



ABOUT THE STREET

Inquiry and Imagination

The Street Theatre is Canberra's creative powerhouse of inquiry, ideas and imagination, currently led by acclaimed stage director Caroline Stacey OAM. An award-winning home of live performance in the ACT and a major investor in new theatre, music work and artists in Canberra over the last decade. The Street commissions, develops, produces and presents live performance that help us talk to who we are and the world around us.

Just as Canberra is considered a petri-dish for new policies, ideas and cultural products within the broader national landscape, The Street serves a vital role as a key creative generator of new work and regenerator of place and community within the nation's political heart.

The Street believes in the remarkable capacity of Canberra artists to speak to our time, and the need for them to be given creative space to make work of vision, ambition, and courage that talks to diverse audiences across Australia. The Street was the recipient of a 2020 Sidney Myer Performing Arts Award for outstanding achievement and is an essential contributor to the well-being of residents and artistic vibrancy in the region.

WWW.THESTREET.ORG.AU

THE STREET COMPANY

| | |
|---|---|
| CEO and Artistic Director | Caroline Stacey OAM |
| Executive Producer | Dean Ellis |
| Technical Manager | Neil Simpson |
| Customer Service & Ticketing | Pierce Craswell |
| Communications/Publicity | Su Hodge |
| Front of House | Pierce Craswell, Lauren Crean, Eloise Kenny, Elio Robertson |
| Design | Tobi Skerra |
| Theatre Technician | Emma Burrows |

THE STREET BOARD

Susan Blain, Joanna Hall, Christina Graves, Igor Kochovski, Megan Malcom, Adam Stankevicius

Supported by



The Street Theatre is supported by ACT Government.

We acknowledge the Ngunnawal and Ngambri peoples as the Traditional Owners of the unceded lands on which The Street Theatre stands and where we live and create. We recognise their continuing connection to land, waters, knowledge and culture, and pay our respects to their Elders past, present and future.



FIND US

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The Street is managed by The Stagemaster Inc., a not-for-profit organisation. The Street is supported by the ACT government through artsACT and is an ACT Government Arts Centre.